SONATA

ORIGINAL COMPOSITIONS FOR ACCORDION ❖ COMPOSITIONS ORIGINALES POUR L'ACCORDEON

SAMUEL DOLIN

WATERLOO

The modern concert accordion
offers composers endless possibilities for
experimentation with a new sound resource.
Although the accordion is
a portable miniature reed organ
with immense sustaining power,
it is especially flexible
in the manipulation of dynamics.
Samuel Dolin's **Sonata** covers
a wide and rich dynamic range.
Clusters, rhythmic fluidity and notational detail
all present a challenge to the performer.
Explosive phrases and complex technical passages
are completely transparent at even the quickest tempi.

The texture of the work is closely related
to the sound world of the electronic medium.
By transferring many electronic and tape effects
to the medium of the acoustic accordion,
the composer has given this work added dimension.

Samuel Dolin has already followed the **Sonata**
with a **Concerto Grosso**
for four plus one percussionists, accordion and tape.

Dr. Dolin's **Sonata** is a giant step in the realm of
an intuitive and imaginative discovery
of the accordion's sound resources.

Joseph Macerollo
January,1972.

N.B. This composition is fingered for
keyboard right hand and for
chromatic bassetti (melodiebab) left hand.

to Joseph Macerollo

sonata

1/ Fantasy

Samuel Dolin

1. ⌜ *Bellows out,* V *bellows in.*
2. *Play these accents by forcing the bellows, producing a choked effect to the sustained cluster in the right hand.*
3. *At this point, the bellow direction is inwards. After the ♩ is played, push in the air button while sustaining the note. The bellow direction should then be changed on every sixteenth note. Keep the hand close to the keyboard and the fingers as close as possible to the keys. As continuous a sound as possible should be achieved.*

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4. To execute a fade properly, the performer should release the A and the D while still holding the two lower notes (C# and F#).
5. The breathe should be brief, allowing for a quick change of register and hand position.

6. *See footnote no. 4 for description of effect.*
7. *Rapid repeated-note action using fingers 2-1 for the most part. Keep the fingers close to keys in order to articulate the group as a phrase rather than a succession of quarter beats.*
8. *The **sfz** on the F# is produced by choking the bellows.*

2 / metatheses

9. This E using ⊖ only possible if extended keyboard is available. Otherwise use ⊖

10. For best balance, use more bellow pressure for each note played by the left hand.

11. To be switched at the same time as note is played.
12. Requires an extended keyboard. Otherwise use ⊜ .

13. To be switched between notes.
14. This is a triplet bellowshake achieved by rotating the tips of bellows.
15. Requires an extended keyboard. Bellow motion should be outwards for two beats and inwards for two beats. There should be little or no break in sound with the bellow change.

sempre lo stesso tempo
p
il basso cantabile
f
mp

Andante
simile
mp
f
ppp
pp
p
p legato e espressivo

Vivace ♩.=132
f staccato
sempre staccato

16. Optional - time may be necessary to allow for change of hand position to accomodate the trill on E.

17. – The blackened areas in the left hand are chromatic clusters. Each cluster should be articulated by a percussive bellow accent. Fingers 2, 3 and 4 should also be flattened in order to accomodate all of the notes within each cluster area.

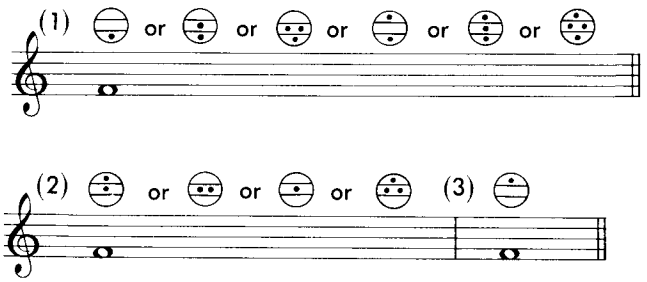
17. *Double glissando.*

ca. 10 mins.

The Registration:

This composition has been written according to EXACT PITCH NOTATION, i.e., the pitch indicated on the staff is the exact pitch of the LOWEST sounding set of reeds.

EXAMPLE



The above three notes are to be played at exactly the same pitch level (i.e., a perfect fourth above middle C).

The hand position on the keyboard must be changed to accommodate the pitch of the low reed in (1), the middle reed (the LOWEST sounding reed) in (2), and the high reed in (3).

SIMILARLY

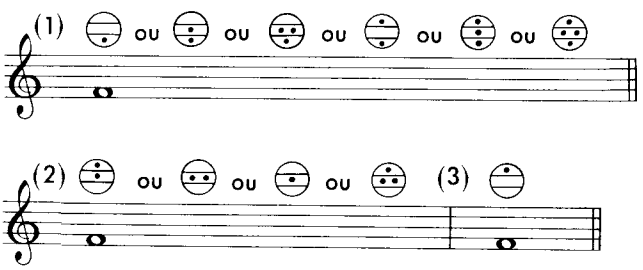
are played at the same pitch level. Only the choice of reeds (and therefore tone colour) is different.

Where ⊜ is not available substitute ⊜ or ⊜

Sur la Registration :

Cette composition a été écrite à la NOTATION EXACTE DU DIAPASON, c'est à dire, le ton indiqué sur la portée est le ton exact de la anche la plus BASSE.

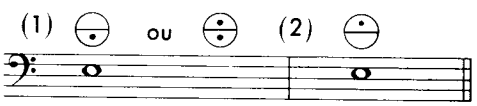
EXEMPLE



Les trois notes ci-dessus doivent être jouées exactement au même niveau de son (c'est à dire, une quarte parfaite au-dessus du Do du milieu).

La position de la main sur le clavier doit être changée pour harmoniser le son de la basse anche dans (1), de la anche moyenne (le son de la anche le PLUS BAS) dans (2) et la anche haute dans (3).

SIMILAIREMENT



sont jouées au même niveau de son. Seulement le choix des anches (et de ce fait le timbre) est différent.

Où ⊜ n'est pas disponible, substituer ⊜ ou ⊜

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